

THE ART INSTITUTE OF CHICAGO

Quarterly



*Detail from Croquet Scene by Winslow Homer*

*With this issue the name of the Art Institute of Chicago Bulletin changes to the Art Institute of Chicago Quarterly. The aim is to enlarge the scope of this small magazine to include more general material on art. Distinguished writers have agreed to contribute articles from time to time. The Art Institute is grateful to Henry-Russell Hitchcock who, in this first issue, writes on American painting, a field in which he is a noted authority. Mr. Hitchcock is Professor of Art and Director of the Museum at Smith College. He is known for his many books on architecture and art, the most recent—Painting Toward Architecture. His article appears as a background for the reinstallation of the Art Institute's American painting collection. Many new acquisitions are being shown for the first time including water colors, paintings and sculpture. His comments are also related to a large contemporary American exhibition which will open in the East Wing Galleries on October 25.*

*In forthcoming issues articles by Justino Fernandez, Mexican art critic, and Aline B. Louchheim, one of the art editors of The New York Times, will appear.*

## AMERICAN PAINTING AT THE ART INSTITUTE Henry-Russell Hitchcock

In every country museums have a special problem in presenting adequately the national art of the last hundred and fifty years. Despite the fact that the leaders of French painting in the nineteenth century have been considered by posterity as also the leaders of world painting, the problem is actually as serious for the museums of France as it is in other countries, the history of whose art barely extends back into the eighteenth century. But whether a foreigner visits the museums of France outside Paris or those of newer nations like Canada, he is likely to be surprised—and usually little edified—by gallery after gallery devoted to "masters" of whom he has probably never heard (nor wishes to hear again!)

Yet in every country the principal museums—and perhaps even more the smaller ones—recognize that their collections of paintings of world reputation must be balanced by a wide coverage of national, and perhaps of regional, production. The average level of quality of the examples which can be obtained will usually be lower than in those portions of a great museum which are devoted, say, to Greek sculpture or to Chinese bronzes or to Italian Renaissance or Dutch seventeenth century painting, but their cultural significance can nevertheless be as great or greater.

The Art Institute's Croquet Scene by Winslow Homer could, and perhaps even should—at least occasionally—be hung with its master-

Published quarterly September 15, November 15, February 1, April 1, by The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Correspondence pertaining to subscription may be sent to The Art Institute of Chicago at that address. Entered as second class matter April 5, 1951 (originally entered January 17, 1918) at the Post Office at Chicago, Ill., under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription for the Quarterly \$1.00 per year. Volume XLV, Number 3.



*Mr. and Mrs. Daniel Hubbard* by John Singleton Copley  
Gift of Friends of American Art

pieces of French painting of the 1860s and 1870s. Even more appropriately the Whistlers and the splendid Cassatt, *La Toilette*, might from time to time be presented among the works of the French artists who were their friends and associates. Both the Whistlers, moreover, and the exceptionally strong Sargent could as well be hung with the British School. In their day few if any native British painters were finer or more representative than these two expatriates. Eakins, among the less cosmopolitan Americans, could well hang (like Homer) with the greatest French of his generation, in spite rather than because of his brief student days in Paris. But, clearly, thus to remove permanently from the American galleries such major American painters and such masterly paintings would be as unfair to any serious presentation of American art of the late nineteenth century at the Institute as

to remove those noble Romans, Claude and Poussin, from a gallery devoted to seventeenth century French art.

At the beginning of the story of American art—when painting like architecture remained colonial long after the United States achieved their independence—the removal of the British-born, from Smibert through Sully, or worse, the removal of those who moved on like Copley and West to metropolitan London would be even more ridiculous, for it would impoverish the American galleries of any museum quite as seriously. Even Buckingham Palace has, in the East Gallery, its room full of George III's American favorites, hung more or less by themselves.

In acquiring American paintings of the last eighty years the Art Institute has had the same opportunities as eastern museums. For periods before that, naturally, those eastern



*Mrs. Charles Gifford Dyer by John Singer Sargent  
Gift of Friends of American Art*

institutions which were already in existence early—sometimes long before Chicago itself was even founded—have had more ample opportunities to acquire fine works. Harvard probably has some Copleys that came fresh from his easel; Yale is almost too rich in Trumbulls received from the bequest of the artist. Her Smibert, of *George Berkeley and His Entourage*, that first American painter's greatest work, was received as a gift in 1808. The first artist of any stature to work in Chicago was, I suppose, G. P. A. Healy; but his Chicago portraits, many of the best of which the Institute might have expected to receive by inheritance, were mostly lost in the fire of 1871.

The Institute, however, has done very well in acquiring eighteenth century portraits by the Scottish-born Smibert and the London-go-

ing Copley. The portrait of Richard Bill represents Smibert at his best as a painter of men at three-quarter-length. If Bill's ship in the rear is too patently based on the prints Smibert imported from London, and not on what he might have studied in Boston harbor at first hand, that is true of the accessories in all his pictures. The pair of Copleys of the mid-60s, almost a generation later than the Smibert, provide splendid examples of his best Boston period. The Benjamin West, however, represents but one phase of that various and uneven master—and not perhaps the happiest. The Stuart portrait of General Henry Dearborn, with its special historical interest for Chicago, is a far finer work than the West.

Less fine, though quite representative, are the Trumbull William Brown and the James Peale Olivia Morris—the work of Charles Willson Peale is unfortunately not yet included in the collection. The Sully portrait of Mrs. Klapp and the Morse of an unknown man are of high quality again. They illustrate well the continuation of what can be called the late Georgian portrait tradition into the new nineteenth century. Healy, a generation later, represents even at best a decline in this portrait tradition, although his reputation was international and much of his best work was done in France and Italy. But a self portrait has always its special interest as a psychological document and that at the Institute is no exception.

In the second quarter of the nineteenth century American artists turned generally from portraiture to landscape and genre. The principal school of the day, so splendidly covered in a special exhibition held at the Institute six years ago, notoriously had its headquarters on the banks of the Hudson, not the Chicago River. The "first" generation of the landscape painters—for there was considerable landscape work of quality before 1800, most of it on panels built into walls and therefore rather unavailable for museums—is represented by a Cole of Niagara Falls. Rich in texture and romantic in mood, this is an excel-

lent example of an interesting though uneven master. The earlier and more European romanticism of Allston is unfortunately not to be seen in Chicago—it is of course Detroit's specialty. Cole's contemporaries, Doughty and Durand, tamer and less ambitious than he but often more charming, are also lacking. But Cole's follower Church, who sallied forth from his Hudson River eyrie all over Latin America, is characteristically represented by a large (indeed as usual with Church, an overlarge) *View of Cotopaxi*.

The extremely fine Kensett is of Newport which was to succeed the Hudson Valley as the nursing ground and the favorite landscape subject of a considerable group of distinguished

American painters. Unfortunately neither Whittredge, of the Church-Kensett generation, nor yet the younger and more cosmopolitan Hunt and Lafarge are yet represented at the Institute. The Bierstadt Island in the Lake explains his nineteenth century reputation, but hardly reveals his best abilities. His more intimate tropical studies are now usually preferred to his mountainous panoramas.

Among the genre painters, Mount (who has passed in a few years from being obscure to being excessively rare and hard to obtain) is represented by a pleasant early tavern scene. The Eastman Johnson of *Corn Husking* is certainly one of his best, placing a genre subject in a real landscape in quite a different way

*South America—View of Cotopaxi by Frederick E. Church. Gift of Mrs. M. Jennette Hamlin*





*Portrait of Mrs. Joseph Klapp*  
by Thomas Sully. The Mr. and  
Mrs. L. L. Coburn Collection



*Early Morning, Paris*, pastel by Everett Shinn. The Watson F. Blair Purchase Prize, 1939



*Croquet Scene* by Winslow Homer. Gift of Friends of American Art

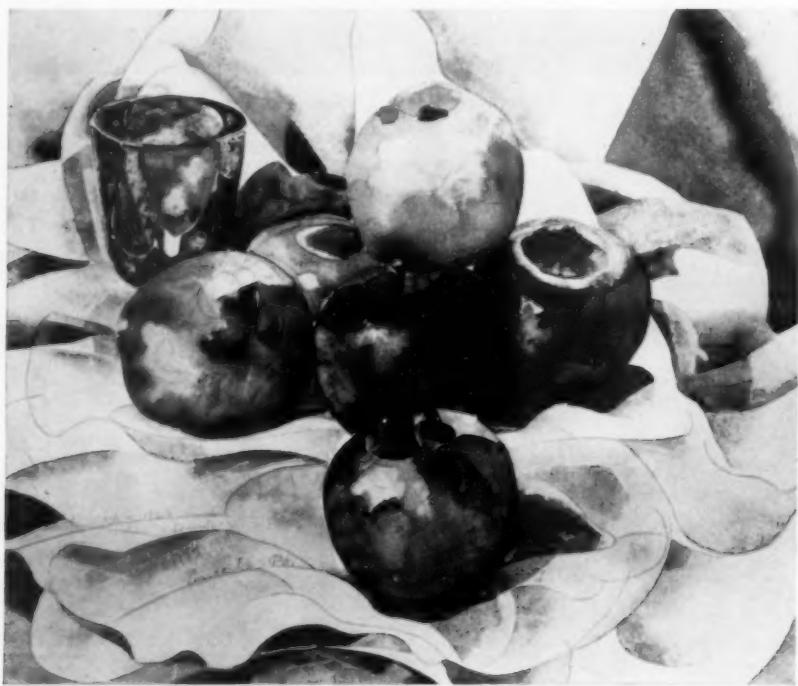


*South Boston, Pier*, water color by Maurice Prendergast. Olivia Shaler Swan Memorial Collection

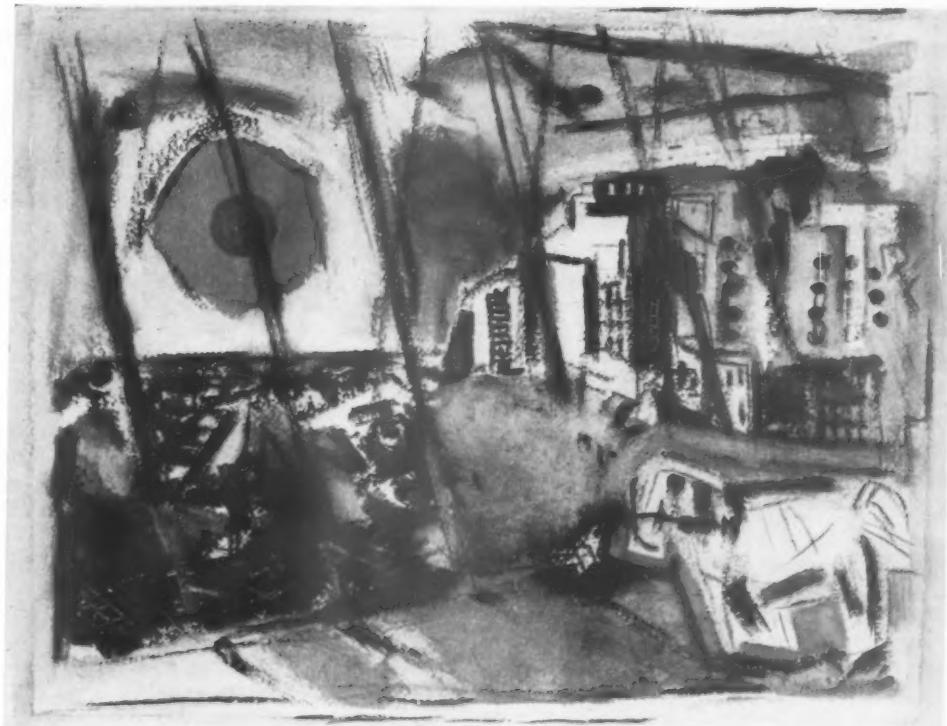
than Homer does in the already-mentioned Croquet Scene. The latter is probably the finest American picture in the Institute's collection. The Homer of Mount Washington, on loan from Mrs. Chauncey McCormick and Mrs. R. E. Danielson, also a very fine picture, is closer to the Johnson in character.

The Inness of the Catskill Mountains reveals well his origins in the Hudson River School; yet it only suggests the more universal grandeur and the deeper poetry of his best later work. The two Eakins portraits, however, show him at his most characteristic, even though an adequate coverage of his art would require one of the outdoor sporting scenes also.

In contrast to the realists of this generation are the romantics. The emotionally authentic,



*Apples and Green Glass*, water color by Charles Demuth. Olivia Shaler Swan Memorial Collection



*The Red Sun—Brooklyn Bridge, 1922, water color by John Marin. Alfred Stieglitz Collection*

but sometimes repetitious, Ryder is presented in a familiar night scene of a sailboat under the moon. The more ambitious Vedder appears in what might be a study for a mural, but with ample display of his curious rhythmic patterns which seem to fall somewhere between Burne-Jones and the *Art Nouveau*. The sea of Homer's Herring Net is as far a cry from Ryder's as are his fishermen from Vedder's sinuous Fates, strange young females who gather, we are assured, stars and not fish in their nets made (apparently) of molasses candy. But it is well to be reminded that American art in the late nineteenth century, for all that its two greatest figures were realists, had not lost interest in the world of fancy.

Now come the cosmopolitans: Mary Cassatt is at her French best, but with a more American tenderness. Whistler is more subtle in the earlier picture *In the Studio*, with its *ersatz* but nevertheless premonitory orientalism, than in the later portrait. Then there is Hassam applying a more "advanced" French Impressionist technique to an unmistakably New England Headland. Weir perhaps imitates Whistler not too wisely; while the dainty Dewing reveals him at his most fey, like a sort of Balthus or Fini of the 1890s. Charm these pictures have, but they reveal by contrast the command of the painter's *métier* and the actual strength of the early Sargent. He is at his most French in this portrait of Mrs. Dyer, superbly spotted,

freshly but not brazenly brushed, and really revealing rather than caricatural in its presentation of character. The Chase (interestingly enough from Frank Duveneck's collection) is earlier and also more bravura in style; it is moreover as inelegant as the art of Duveneck himself. The Ashcan School was to come now, in natural reaction to the extremes of *fin de siècle* refinement; but the ashcans were still in New York, not in Chicago.

There, on the other hand, from the 1880s on was the world center of architectural advance led by Jenney and Sullivan and Wright—men who had no truck with painting as museums know it. At this point the wise visitor will examine the documentary treasures in the Burnham Library in the Institute or better still take a walk on Michigan Avenue from Sullivan's Auditorium to his Gage Building at 18 South Michigan Avenue (from Roosevelt College to Peck and Peck, I believe the present-day designations require noting.)

Chicago's greatest two-dimensional art from 1890 to 1914 was in the delicate and involved ornament of Sullivan, the finest of it all lately stripped, alas, from the Carson, Pirie and Scott store, but still visible at its early peak inside the Auditorium. Then later it was to be seen in Wright's abstract murals of 1913 at the Midway Gardens, gone since Prohibition, but now becoming better and better remembered by generations who never even saw them.

The rowdy New York of the opening twentieth century is echoed, quaintly enough, in a London Hippodrome scene by Shinn and more quietly in Sloan's New York Italian restaurant. But the Institute collection represents with greater variety the men who rose to prominence after the New York Armory Show of 1913. The pair of bold near-abstractions by Demuth show, in one case, building ventilators (which the witty title informs us are Waiting) and, in the other, a curious calendarial checkerboard which to Demuth represented Business! More remote, poetic and experimental are three Doves: a telegraph pole which appears to be a flaming cross; a very surrealist collage including actual

Monkey Fur; and a painting (that might well be a Matisse or even a Kandinsky) called Cross and Weather Vane.

The more strictly contemporary pictures range from a fine Ben Shahn—human, literary and frankly intended to move—of the observers of a Mine Disaster to the wild semi-representational Sarabande of Seligmann and the exquisitely plotted rectangles and textures of I. Rice Pereira's Quadrangles on Two Planes. But the particular problems of the collecting of strictly contemporary art by museums are somewhat different ones than those of representing adequately the art of the American past, and ones which need not be touched on here.

No professor of American art history would make quite the selection which successive buying campaigns, happy gifts and bequests has by gradual accumulation brought together at the Institute. Though a professor's selection might be more equal in its coverage, it would all too probably lack the high points of quality which are the real touchstone of any group of pictures. There is plenty of room to add and there will also be an eventual chance, with the addition of more paintings, to weed later on. But the present coverage, considering the total number of pictures shown, does not distort the general story. Here and there, moreover, the Institute provides certain brilliant highlights no other American museum can surpass. When there are added to the pictures in oil, with which this account has dealt, the distinguished group of water colors by Homer, Marin, Demuth and Prendergast which the Institute also displays, the whole American collection—particularly the work from 1870 on—takes on an impressive breadth and range. For there are undoubtedly visitors who will find more in one Marin or Prendergast water color, a medium always especially grateful to Anglo-Saxon painters, than in the whole varied group of early twentieth century American oils—and they may well be right. Certainly in emphasizing and hanging together the water colors by these four artists the Institute is revealing its strongest group holdings in the American field.

## THE FAULDES AFFAIR

In 1814, when Antoine-Bernardin Fualdès became Imperial Prosecutor in the town of Rodez, he had already distinguished himself as a lawyer. Born about 1761, he had just completed his studies at the outbreak of the French Revolution. During the trial of General Custine he served as a member of the jury and did much to win the acquittal of the accused. But in Rodez he was buffeted about by the fluctuations of the governmental history of those days and at the time of the event which brought him his greatest fame he was living a quiet life of retirement in the provincial city.

He had many friends. Among them were the broker Jausion, a relative by marriage, and Jausion's brother-in-law Bastide, the owner of rich estates in the environs of Rodez. The association of these three men had been close and intimate until sometime during 1814 it was disturbed and broken by arguments arising from political disagreement. Although Fualdès was apparently still the friend of the royalist Jausion, the true tenor of their relationship was revealed by heated and violent quarrels. At an evening party in February 1817, Fualdès, who had just arrived, heard Jausion exclaim, "There is another of those filthy Bonapartists we must bring to their senses," whereupon Fualdès shouted at him, "One is not hanged for being faithful to a cause, but be careful with a man who with one word could send you to the scaffold." This equivocal remark was believed at the time to be merely a spark from the heat engendered by Jausion's exclamation, but later it was made clear that it was an allusion to an occurrence in the past, the revelation of which would be of great danger to both men. For in 1809 a child had been murdered and due to his official duties, Fualdès had been obliged to make an investigation and an attempt to find



*Jausion (above) and Bastide, lithographs by Engelmann after drawings by Sudre*

the criminals. He learned that Jausion was the child's father and had murdered it in order to protect his mistress. Due to their friendship, the whole matter was so arranged by Fualdès that Jausion was not even suspected. However, he kept in his possession papers which gave indubitable proof of Jausion's guilt. And eight years later, at the time of his angry threats, he severed all relations with his former friend.

Thus matters took a turn which led to the sensational tragedy which shocked the world but whose bitterness after more than a hundred and thirty years has been distilled into the quality of melodrama we associate with old plays, forgotten and absurd. A few moments after eight in the evening of March 19, 1817, Fualdès left his house, located only a short distance from the Rue des Hebdomadiers, one of the dirtiest and darkest streets of the town. As he reached the corner of the Rue des Hebdomadiers he was accosted by Bastide, Jausion

and several accomplices who gagged him and forced him to come with them into a house of ill fame kept by a couple named Bancal. This sinister cortège was accompanied by two organ grinders who were hired to play their instruments and drown the cries of the victim. Once inside the Bancal kitchen, Fualdès was seated before a table and compelled to sign papers which were pocketed by Jausion who then told him it was not enough for him to give his name and now he must die. Bastide seized Fualdès and aided by the others tried to stretch him out on the table. He freed himself, only to be seized again by Bastide who forced him back onto the table as Jausion appeared, armed with a kitchen knife, and struck the first—and unsuccessful—blow. Fualdès, still struggling, upset the table and in the confusion which followed reached the door, only to be driven back to the table where Bastide, having taken the knife from Jausion, stabbed him again and again until the carotid vein was severed and Fualdès died. The scene was lighted by a single flickering lamp and the blood from Fualdès' wounds gushed into a bucket filled with bran, held by Bancal's wife.

While searching Fualdès' pockets, Jausion found a key which he gave to Bastide and then left the house. But his exit seemed only the signal for an appearance, the strangest of all the incidents in this violent affair and one which was never satisfactorily explained. Sounds were heard in a closet adjoining the kitchen and which communicated with the street by a dormer window. Bancal's wife stammered the explanation that in the excitement of the invasion of the house by the murderers she had been compelled to hide a woman who had not had time to escape to the street. This caused Bastide to rush to the closet door and throwing it open he brought into the room, disguised as a man, Mme. Manson, a young woman belonging to one of the most esteemed families of the town. Here, already, was a witness who would be the unfailing reporter of this barbarous scene. Bastide's impulse was to kill her on the spot and she was about to suffer

*The Bancal House, soft-ground etching, anonymous*



the same fate as Fualdès when Jausion returned unexpectedly and prevented Bastide from cutting her throat. After many threats she swore secrecy and Jausion left again to accompany her home. Bastide, in a terrible rage, began a search for other hidden witnesses. One was found, the child Madeleine Bancal, who had gone to bed in the same room in which the murder was committed. She, also, barely escaped death at the hands of Bastide.

When Jausion returned, he found the body had been wrapped in bed covers and bound with rope. At last, after the night was far advanced and the streets empty, they set out with the corpse on a journey which took them far along the banks of the Aveyron River. Finally they stopped and after unwrapping the body, threw it into the river. Then they separated. The next morning Bastide went to Fualdès' house and after a long search found the papers which bore the testimonial of Jausion's earlier crime.

It was only a few hours before the body was discovered for at daybreak fishermen found it floating in the Aveyron. Later in the day it was learned the Fualdès house had been burglarized. The first clues to the solution of the mystery were furnished by an army officer, Clémardot, who related to the authorities certain facts he had from his mistress, no other than the mysterious Mme. Manson. On the evening of March 19 she had failed to meet him at the same corner of the Rue des Hebdomadiers where Fualdès had been surrounded by his assassins. Her only explanation was that she had been taken by force to the Bancal house where she was the unwilling witness of the crime.

This led to the arrest of all the surviving characters in this sensational drama. The trial, one of the most famous in French criminal court history, opened on August 19, 1817. There were no less than twenty-six sessions and all Europe lived in a state of tension as more and more evidence was divulged. This may seem strange to us today when we read a work like Jean Savant's recent biography of



*Mme. Manson in Three Roles, lithograph, anonymous*

Vidocq who was "the Napoleon of the Parisian police," the model for Balzac's Vautrin and Hugo's Jean Valjean, who worked miracles in the solution of so many famous crimes and who was not involved in the Fualdès case in any way. The time was a period very much like our own, for the Napoleonic wars left behind them a sense of man's absurdity and an anticipation of something worse to come. Much artificial emotion, a paradoxical and exaggerated realization of emancipation and frustration, an opening of the gates of expression, Chateaubriand, Ingres, Alfred de Vigny, Taglioni: all extremes made an effort to meet, and crime and the romantic movement flourished.

Due to an error of the court clerk, trial of the case was transferred to the criminal court of Albi and it was not until May 4, 1818, that the final sentence was pronounced. On the third of June, Bastide, Jausion and Colard, one of the accomplices, were guillotined in Albi. Bancal had died in prison a year before, after several attempts at suicide; his wife and Bax, another accomplice, were sentenced to life imprisonment. Mme. Manson remained a mystery to the end.



*Fualdès Forced to Enter the Bancal House*, lithograph by Sébastien Coeuré



*Mme. Manson Threatened*, lithograph by Sébastien Coeuré

It may be wondered why such a story should be told in detail here. The effect of the Fualdès affair on the popular art of those days ranged from the famous ballad with words by the dentist Catalan to a "life-size" waxwork representation of the Bancal kitchen and the enactment of the crime which was exhibited in Paris for months. Contemporary printmakers were kept busy with these violent scenes and characters, although today prints depicting the murder and trial are rarely found. The Art Institute of Chicago, through a gift of The Print and Drawing Club, has acquired a scrapbook made up of lithographs, soft-ground etchings and aquatints giving a complete pictorial history of the case. Among them is a set of portraits of all the participants, lithographed

by Engelmann after drawings by Sudre, the lifelong friend of Ingres, who became one of the most accomplished French lithographers of the nineteenth century. They show the strong influence of his famous friend and are notable examples of early lithography. There are several compositions by Coeuré which make permanent various scenes of our story and bring together, within their borders, the classic, the romantic, the popular and the actual. From all of them emanates the aroma of their time with its artistic tendencies and a world feeling, remote yet strangely near us today, and this alone is enough to have prompted us to call attention to them and the actual story which we are grateful to them for having recorded.

HUGH EDWARDS

*The Death Sentence, lithograph by Ludwig Rullmann*



# Exhibitions

## **Sixtieth Annual American Exhibition: Painting and Sculpture**

This year's American Exhibition has been all-invited and includes a great variety of artists from all parts of the country.

*East Wing Galleries: October 25-December 16*

## **School of the Art Institute of Chicago Exhibition**

An annual event which shows a careful selection of the work of students from many different departments of the School.

*East Wing Galleries: Through September*

## **Introduction to the Print Collection**

This exhibition, chosen to give a suggestion of the Art Institute's large collection of prints, contains many recent accessions.

*Gallery 11: Through October*

## **Chinese Ceremonial Bronzes**

An important collection covering a range of more than a thousand years. Lent by Avery Brundage from his private collection.

*Gallery H12-H13: Indefinite*

## **Drawings Recently Acquired for the David Adler Collection**

A group of important eighteenth and nineteenth century drawings given to the Art Institute by friends of David Adler.

*Gallery 17: Through October*

## **French, Spanish and Italian Etchers of the Seventeenth Century**

Etchings by Callot, Bellange, Claude Lorrain, Ribera and other French, Italian and Spanish contemporaries of Rembrandt.

*Gallery 13: Indefinite*

## **Japanese Woodcuts by Contemporary Artists**

An exhibition of prints by artists who have been active in this field during the last twenty years. Lent by the artists and private collectors in Japan.

*Gallery H5: Through October*

## **An Exhibition of Contemporary Folk Art of Japan**

The craftsmanship of the Japanese has always been superlative. Objects of everyday use show their skill in functional design and technical excellence.

*Gallery H9: October 23-December 9*

## **Misch Kohn**

An exhibition of graphic work by a contemporary Chicago artist.

*Gallery 16: October 19-December 2*

## **Photographs by Berenice Abbott**

New York interpreted by its leading woman photographer.

*Gallery 5B: Through October*

## **Photographs by Ansel Adams**

An exhibition by the famous photographer of Yosemite and the Sierras.

*Gallery 5B: November 15-December 31*

#### MEMBERS' CALENDAR

<b>Monday</b> 11:00 A.M. Survey of Art	<b>Courses</b>	<b>October 1</b> Our French Old Masters <i>Helen Parker, Gallery 27</i>	<b>October 8</b> Our English Old Masters <i>Helen Parker, Gallery 27</i>
11:55 A.M. The Key to Our Treasures		Claude versus Poussin <i>Mr. Buehr, Gallery 27</i>	Constable or Turner <i>Mr. Buehr, Gallery 27</i>
2:00 P.M. Clinic of Good Taste		First Rules for a Beautiful Home <i>Dr. Watson</i>	Color Schemes for Our Surroundings <i>Dr. Watson</i>
2:00 P.M. Members' Studio, II	See note on page 59	Members' Studio	Members' Studio
5:45 P.M. Adult Sketch Class <i>Mr. Osborne</i>	See note on page 59	Adult Sketch Class	Adult Sketch Class
8:00 P.M. Clinic of Good Taste or Art Through Travel		First Rules for a Beautiful Home <i>Dr. Watson</i>	Some Master American Painters <i>Dr. Watson</i>
 <b>Friday</b>	 <b>September 28</b>	 <b>October 5</b>	 <b>October 12</b>
10:00 A.M. Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
12:15 P.M. Current Exhibition Promenades	Student Exhibition <i>Dr. Watson, Gallery G52</i>	Ziner Drawings <i>Mr. Buehr, Gallery 16</i>	Our Classic Treasures <i>Dr. Watson, Gallery 5</i>
2:00 P.M. Art Through Travel or Art Appreciation	Summer Rhapsody, 1951 <i>Dr. Watson</i>	Some Master American Painters <i>Dr. Watson</i>	The Golden Light of Darkest Africa <i>Dr. Watson</i>
2:00 P.M. Members' Studio, I	Members' Studio	Members' Studio	Members' Studio
6:30 P.M. Art Through Travel or Current Exhibition Promenades	Summer Rhapsody, 1951 <i>Dr. Watson</i>	Ziner Drawings <i>Mr. Buehr, Gallery 16</i>	The Golden Light of Darkest Africa <i>Dr. Watson</i>
8:00 P.M. Art Through Travel	NO PROGRAM	Summer Rhapsody, 1951 <i>Dr. Watson</i>	NO PROGRAM
 <b>Saturday</b>	 <b>September 29</b>	 <b>October 6</b>	 <b>October 13</b>
1:10 P.M. The Raymond Fund Classes for Children <i>Mr. Osborne</i>	Vacation Dreams	Trips and Trips	The Play's the Thing
 <b>Sunday</b>	 <b>September 30</b>	 <b>October 7</b>	 <b>October 14</b>
3:00 P.M. Art Through Travel	Summer Rhapsody, 1951 <i>Dr. Watson</i>	Summer Rhapsody, 1951 <i>Dr. Watson</i>	The Golden Light of Darkest Africa <i>Dr. Watson</i>

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

October 15 American Colonial Paintings Helen Parker, Gallery 52	October 22 19th Century American Painting I Helen Parker, Gallery 53	October 29 19th Century American Painting II Helen Parker, Gallery 51	November 5 60th Annual American Exhibition I Helen Parker, Gallery G52	November 12 60th Annual American Exhibition II Helen Parker, Gallery G55
What is New in Paintings Dr. Watson	Ekakis mauger Sargent Mr. Buehr, Gallery 53	Ryder Against Homer Mr. Buehr, Gallery 51	American Annual Mr. Buehr, Gallery G52	American Annual Annual II Mr. Buehr, Gallery G55
What is New in Paintings Dr. Watson	A Studio Work- room in Every Home Dr. Watson	Double Purpose Furniture for the Small House Dr. Watson	Room Arrange- ments for Winter Dr. Watson	The Loveliest Rooms I Have Ever Seen Dr. Watson
Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio
Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
What is New in Paintings Dr. Watson	Master Paintings Everyone Should Know Dr. Watson	Double Purpose Furniture for the Small House Dr. Watson	Modern Art and the Old Masters Dr. Watson	The Loveliest Rooms I Have Ever Seen Dr. Watson
October 19 Adult Sketch Class	October 26 Adult Sketch Class	November 2 Adult Sketch Class	November 9 Adult Sketch Class	November 16 Adult Sketch Class
60th Annual American Exhibition Dr. Watson, Gallery G52	60th Annual American Exhibition Dr. Watson, Gallery G52	60th Annual American Exhibition Dr. Watson, Gallery G52	American Annual Mr. Buehr, Gallery G58	60th Annual American Exhibition Dr. Watson, Gallery G55
Master Paintings Everyone Should Know Dr. Watson	Egypt and the Nile Dr. Watson	Modern Art and the Old Masters Dr. Watson	Mexico Rediscovered Dr. Watson	Ten Great Sculptors Dr. Watson
Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio
60th Annual American Exhibition Dr. Watson, Gallery 16	Egypt and the Nile Dr. Watson	60th Annual American Exhibition Dr. Watson, Gallery G52	Mexico Rediscovered Dr. Watson	60th Annual American Exhibition Dr. Watson, Gallery G55
The Golden Light Darkest Africa Watson	NO PROGRAM	Egypt and the Nile Dr. Watson	NO PROGRAM	Ten Great Sculptors Dr. Watson
October 20 Setting the Scene	October 27 The Game	November 3 What's the Score?	November 10 We're All Here	November 17 One For All
October 21 The Golden Light Darkest Africa Watson	October 28 Egypt and the Nile Dr. Watson	November 4 Egypt and the Nile Dr. Watson	November 11 Mexico Rediscovered Dr. Watson	November 18 Mexico Rediscovered Dr. Watson

Art Institute  
Lecturers:

Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.

**Note:** At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents. On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

Members' Studio is a painting class conducted by Mr. Buehr. There is a charge of \$7.00 for the series of 14 lessons. The class may be joined either for Monday or Friday.

**Autumn Mountains, scroll by Wen Cheng-ming***Masterpiece of the Month for September*

A delightful scroll by a master of the Ming Dynasty capturing the allure of the hazy autumn mountains.

**Italian Landscape (Tivoli) by Claude Lorrain***Masterpiece of the Month for October*

A pen and ink study by the great French artist.

**THE DEPARTMENT OF EDUCATION, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.**

**The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS**  
All lectures by Helen Parker. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

October 4	An Introduction to "Adventures in the Arts"
October 11	"Images Mediévaux"
October 18	European Holiday: France
October 25	Medieval Art in the Art Institute Collections
November 1	Rubens, His Life and Art (with the Rubens film)
November 8	European Holiday: Great Britain
November 15	Rembrandt, His Life and Art

**NOTES*****Open Daily***

The Art Institute of Chicago, located on Michigan Avenue at Adams Street, Chicago 3, Illinois, is open daily from 9:00 A.M. to 5:00 P.M.; Sundays from 12:00 noon to 5:00 P.M. Free on Wednesdays, Saturdays, Sundays and holidays; other days 25 cents plus 5 cents Federal tax.

***Christmas Cards***

Early Christmas shoppers will be interested in our new line of Christmas cards.

**GOODMAN THEATRE*****Members' Series***

The 1951-1952 season in the Goodman Memorial Theatre will open on Thursday, October 4. The first production in accordance with

custom will be a contemporary comedy. The season in the Members' Series will consist, as usual, of eight plays, American and foreign, classical and contemporary, comedies and tragedies. By the time the *Quarterly* reaches Members of the Art Institute, they will have received the annual pre-season letter giving specific information about the opening play.

The box office of the theatre will continue to accept orders for permanent season reservations until November 27. Members may make arrangements for such reservations by writing to the Business Manager of the Theatre or by telephoning the Box Office: Central 6-2337. These reservations assure Members of obtaining the best available seats for the particular performance day which suits their convenience.

***Children's Theatre***

The first Children's Theatre production, *Little Black Sambo* by Charlotte B. Chorpenning, will open on Saturday, October 27.

